ARH 6918
Contemporary Art of Africa and the Diaspora 115 FAC
T 7th-9th period Office hours: Wednesday 9:30-10:30 or by appt.
FAC 116A phone 352-213-5056 rpoynor@ufl.edu

PURPOSE: The purpose of this course is to examine the contemporary arts of Africa and the Africa Diaspora, placing them both in the context of the arts of Africa and global art.

TEXT: There is no one text for the seminar, but two will prove useful in our explorations.
Sidney Littlefield Kasfir, Contemporary African Art (Thames and Hudson, 1999).

I will assign readings which we will discuss in class. AQ beginning list is below. Most of these will be available on the reserve as PDF files.

OFFICE HOURS: 9:30-10:30 Wednesdays. I want to do all I can to help you appreciate the contemporary arts we will discuss, so feel free to stop and discuss with me in my office as well as in class. Please see me if you have questions or need help. If you need to talk with me, if I am in my office, knock and come on in. Otherwise you can arrange an appointment for a mutually agreeable time.

READING LIST: The reserve list at the AFA Library contains sources for reading. Most of these are PDF files that you may download. There are numerous other sources available and you will be expected to develop your own bibliography as well as that recommended by me.

LECTURES: There will be a few initial lectures, but for the most part we will determine reading TO BE DISCUSSED FOR THE FOLLOWING MEETING. SOME READINGS WILL BE DONE BY ALL. Others will be assigned to individuals to be able to bring up different information from that read by all.

ATTENDANCE: The University policy on attendance is that a student is expected to attend all classes. Notes from lectures are essential.

TARDINESS: Lateness is disruptive. Please be on time for class. If you are late, be sure to let me know at break or immediately after class so I can give you credit for attendance.

CELL PHONES: Please remember to turn your cells off at the beginning of class and since I am guilty of forgetting, remind me to do so as well.

EXAMS: There will be a take-home essay exam at the end of the semester.

IMPORTANT DATES:

| No classes: March 1-8 – Spring Break | Dates for paper assignments: |
| Final Exam due: May 1 – 5:00       | January 24: Last day to discuss topic with professor |
|                                    | January 31: Topic and beginning bibliography due-email |
|                                    | February 28: Outline and extended bibliography due-email |
|                                    | April 11: Paper due |

Attendance: A seminar lives or dies through the interactions of the participants. You are expected to be at every meeting. The seminar meets only once a week and because of circumstances this semester with starting on Wednesday and Labor Day, there are only 14 meetings.
Leadership: You must take it upon yourself to lead some of the discussions during the seminar. We will determine how many participants are in the class and assign/select times for assuming leadership of the discussion. Leading a discussion is not merely making a presentation. You must figure out some way to involve the entire group in discussing the important issues you are bringing up. You may think of questions to pose. You might ask pairs of students to discuss issues that they will share with the entire group. You may think of other ways to incorporate interaction into the discussion you are leading.

Class presentation: A twenty minute class presentation will take the form of a conference paper. The presentation should summarize the research you are carrying out for your research paper and should be in the form of a PowerPoint presentation.

Final exam: The final exam will consist of essays in which you will be asked to discuss aspects of art we have centered our discussion on in class or that reflect your own research for the seminar. During the course of the seminar, participants will identify pertinent topics to be included on the final.


The five components that factor into your grade are as follows:

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<thead>
<tr>
<th>Component</th>
<th>Points possible</th>
<th>Grades</th>
<th>Points required for grade</th>
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<tbody>
<tr>
<td>Attendance.</td>
<td>12.5 points</td>
<td>A (exceptional)</td>
<td>143-150</td>
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<tr>
<td>Leadership .</td>
<td>12.5* points</td>
<td>A- (very, very good)</td>
<td>135-142</td>
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<tr>
<td>Presentation ..</td>
<td>25 points</td>
<td>B+ (very good)</td>
<td>132-134</td>
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<tr>
<td>Paper . . . . .</td>
<td>50* points</td>
<td>B (good)</td>
<td>127-131</td>
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<tr>
<td>Exam . . . . .</td>
<td>50 points</td>
<td>B- (good)</td>
<td>120-126</td>
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<tr>
<td>TOTAL . . . . .</td>
<td>150* points</td>
<td>C+ (high average)</td>
<td>117-119</td>
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<td>Paper: A topic for a research paper must be selected in discussions with Professor Poynor. It must address some aspect of contemporary African art or the relationship of diaspora art to Africa.</td>
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Deadline 1: January 24: The professor must approve TOPICS by 5:00 January 24: In order to assure that there is time to speak with me I am creating a signup sheet for my office hours. If you cannot come at that time, negotiate a time to come. I have two publication deadlines and research travel, so I will not be available at all times. So see me early. Only one person may use any particular topic, so your idea may already be taken. I will be glad to help you come up with a topic if you do a little preliminary looking and investigation for yourself.

Deadline 2: January 31. Formal emailed topic is due Friday, January 31, supported by a beginning bibliography that suggests you have searched to see if there is adequate material for research. Also indicate that you have reviewed the Honor Code statement.

Deadline 3: February 28. BIBLIOGRAPHIES AND OUTLINES are due February 28. As part of the outline you must have a thesis statement suggesting what the gist of your paper is, and an outline of how you will address your thesis and support it and defend it.

Deadline 4: April 11 The PAPER is due April 11. There is adequate time to research and write a paper, almost a month for each assignment. Please do not ask for an extension on any of these deadlines.

The web: There may be good sources on the web, but please be careful in its use. For information on how to cite Web-based resources properly in a bibliography, see Melvin Page, A Brief Citation Guide for Internet Resources in History and the Humanities <http://www.h-net.msu.edu/about/citation/>.

Illustrations: I do not need to remind you that it is imperative to include illustrations in your paper and that you refer to the specific images in your discussion. Be sure to cite illustrations just as you would a quotation.
Syllabi for seminars are rather sketchy, and at the moment it is not complete, but here is an overview. Essentially we will do a number of readings on modern and contemporary art in Africa and the Diaspora, discuss them with different students being assigned different reading to aid in discussion. I am including several artists whose work is on display at the Harn or in the Harn collection so that some work will be able to be accessed in person. These artists would more than likely be good topics for research papers. Each student will make a 20 minute presentation in the second half of the semester and a research paper on a specific artist or movement will be handed in the last week of the class. Five of the artists will be here for a conference February 21-22 at the Harn and will discuss their work in a round-table discussion. Artists working in painting, sculpture, photography, ceramics installation, video, etc., will be discussed.

Books on reserve (specific chapters will be assigned for specific class periods):
Sidney Littlefield Kasfir, Contemporary African Art (Thames and Hudson, 1999).

PDFs of articles on reserve (Some of the following will be assigned to all, some to designated students for alternate views. In addition, students will be asked to find other recent sources for artists that interest them and be able to interject their findings into the discussion.):
El Anatsui “Sankofa: Go Back An’ Pick” Third Text 23 (summer 1993)
Appiah “Discovering El Anatsui” in El Anatsui: When I Last Wrote to You about Africa (Museum for African Art, 2010)
Cotter “In Mali, Art as Real as Life Itself” New York Times, 4/16/12
Consentino “Hip-Hop Assemblage” African Arts 33 #1 (Spring 2000)
Glassie “Obituary: Twins Seven Seven” African Arts 45 #1 (2012)
Probst “Chapter 2: Heritage as Novelty” in Osogbo and the Art of Heritage (Indiana University Press, 2011)
Oguibe “Footprints of a Mountaineer” in The Culture Game (U Minn Press, 2004)
Anyidoho “Ghanaian Kente: Cloth and Song” in The Poetics of Cloth (Grey Art Gallery NYU, 2008)
Kreamer and Purpura “Songs of Ancient Moons: Victor Ekpuk on his Art” Inscribing Meaning (Museum for African Art, 2007)
Diawara “Talk of the Town” Art Forum 36 #6 (1998)
Rips “Who Owns Seydou Keita?” New York Times 1/22/06
Nelson “Transgressive Transcendence in the Photographs of Rotimi Fani-Kayode” Art Journal 64 #1 2005
Schmahmann “Censorship, Censoriousness, and a Colourful Commotion: The Useful Objects Controversy” in Grey Areas: Representation, Identity and Politics in Contemporary South Africa (Chalkham Hill, 1999)
Cassell “Convergence: Images and Dialogue; Conversations with Alexander ‘Skunder’ Boghossian” in Third Text 23 (Summer 1993)
Picton “In Vogue, or the Flavor of the Month: The New Way to Wear Black” Third Text 7 #23 (1993)
“Two Conversations” (Jean Pigozzi, André Magnin) African Art Now (Museum of Fine Arts Houston, 2005)